



## MEDIUM TROY'S BOHEMIAN DUB ORCHESTRA

On Friday, November 1 (All Saints Day), Halloween weekend continues as the Community Center for The Performing Arts and KRVM proudly welcome to the McDonald Theatre Medium Troy and their new 30+ piece Bohemian Dub Orchestra with special guests Acorn Project and Octo Naut.

This show is a fundraiser for the Community Center for the

Performing Arts/WOW Hall (which Medium Troy and Acorn Project sold out Halloween last year).

The Bohemian Dub Orchestra is a classical orchestra that collaborates on glitchy trip hop beats. For this special performance they will be doing a psychedelic modern fantasia with several dance troops and interactive projection mapping. The orchestra includes members of the

bands Betty And The Boy, Reeble Jar, Hamilton Beach, Eleven Eyes, The Klezmonauts, Kef and many other great local bands.

Created in early 2007, Medium Troy soon became a Eugene staple, consistently selling out the WOW Hall and winning the *Eugene Weekly's* "Favorite Local Band" as well as the WOW Halls "Best Band" and "Best Musical Performance".

They also won *High Times* "Unsigned Band" contest and The Burbank International Film Festival award for "Best Music Video". MT has played with Macklamore, Tipper, RJD2, Beats Antique, Lee Scratch Perry, Collie Buddz, Anthony B, Barrington Levi, Richie Spice, Lil' Wayne, MarchFourth Marching Band, EOTO, Blackalicious, Phutureprimitive and Lynx.

2013 has been a big year for Medium Troy. The band's self-released instrumental EP *Friday's Child* was posted on 14 blogs which led to being approached by labels like Interscope Records. The band has pledged to remain independent, instead doing freelance production for big label artists.

Recently the group has paired down to a three piece, with brothers Jesse and JoJo Ferreira doing production, vocals, guitars and synth and longtime friend Connor Sullivan on turntables. When possible the band also plays with the Eleven Eyes brass section: Tim McLaughlin (trumpet), Joe Freuen (trombone), Matt Calkins (sax) and the string section from Betty And The Boy: Michelle Whitlock (violin) and Nancine McDonald (cello).

The smaller configuration has led to many more opportunities playing large electronic festivals. This year Medium Troy played at Lucidity, What The Festival, Kaleidoscope, Stilledream, Trillgods, Summer Circus, Human Nature and Emissions Festival.

Tickets are \$10 in advance (available from McDonald Theatre and the WOW Hall), \$20 at the door and \$15 in costume. Doors open at 8:00 pm and showtime is 9:00. The McDonald Theatre is located at 1010 Willamette St. in Eugene and the show is all ages. ★

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## DO THE HARLEM SHAKE

On Wednesday, October 30, the Community center for the Performing arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Baauer to the WOW Hall along with special guests DJ Mustard and S-TYPE.

Although NYC club-killer Harry Rodrigues aka Baauer hasn't been on the scene long, the amount of buzz the 24-year-old has been able to build in such a short period of time is second to none, going from SoundCloud's best kept secret to the world's new posterboy for menacing sub-bass stylings almost overnight. As a producer, Baauer's impeccable track record has propelled him to become one of the most glorified and respected in his field, cultivating a supremely authentic style and sound that yields stadium-sized responses throughout the globe. With a focus on sensationalizing the seemingly insignificant, Baauer melds dance floor traditions with hip-hop tendencies, finding a creative sweet spot between the two that gets redefined with each new track he creates.

Baauer's debut came in May of 2012 on Diplo's Mad Decent imprint Jeffree's with the world-smashing hit "Harlem Shake". He gave the track the booty-popping BPM of hip-hop with the buildup/drop arc of dance music, plus Dutch house synth riffs, a rap sample, animal noises and drum'n'bass-inspired sub-bass -- an unlikely collection of inspirations, cultural

moments and sounds, all coming together in one killer basement party.

The song, which gained Pitchfork "Best New Track" accolades at the time of its release, made its reign initially as a dance floor anthem, clocking in plays across the world and obtaining monumental support from DJ's and fans alike. But in February of 2013, the song would go on to create an even bigger cultural impact, becoming the catalyst for a Youtube and Internet phenomenon that would catapult "Harlem Shake" into charting at the number one spot on the Billboard Hot 100 for five consecutive weeks.

Summer of 2012 saw Baauer align himself with Glasgow's impossibly pioneering LuckyMe label (Hudson Mohawke,

Lunice, Rustie), debuting a limited edition 12" white label on the Scottish imprint late last year with promise of a full-length EP soon to come. More recently, a co-headlining tour sparked a collaboration and friendship between Baauer and Grammy Award Winning hip-hop super-producer Just Blaze, resulting in the duo's first creation "Higher", which in just three months has racked up over a million streams on

SoundCloud and is set to see a release later this year. In addition to his own projects, Baauer's kept impressively busy with superlative remix work for some of the world's most highly-alluded artists, including The Prodigy, No Doubt, Disclosure, AlunaGeorge, and more. So early into his career, the young artist is only just now starting to gain momentum, and if his superb output thus far is any testament, Baauer looks poised to be remembered as one of the most exciting producers of our time.

When he's not in the studio, Baauer plies his trade as one of the best up and coming DJ's in the game. His first full year as a touring artist saw him headline gigs across North America, Europe, and Australia, gaining him recognition as one of the Top 100 U.S. DJ's by the DJ List (#9 in his hometown of NYC). Baauer's high-powered performances breed a kaleidoscope of sub-bass and future crunk soundscapes, using his distinctive sound to recontextualize overarching themes and create entirely new experiences with each record he plays. Whether it's a 20,000 person festival tent or a intimate 300 person club, Baauer brings an unrivaled energy to the live space that can only be fully realized when witnessed in person.

"Harlem Shake" won *Dance Song of the Year* and *EDM Song of the Year* at the 2013 Billboard Music Awards.

Dijon McFarlane, better known by his stage name DJ Mustard is a record producer and DJ from Los Angeles. He is most well known for being rapper YG's DJ, producing the hit singles Tyga's "Rack City" and 2 Chainz' "I'm Different".

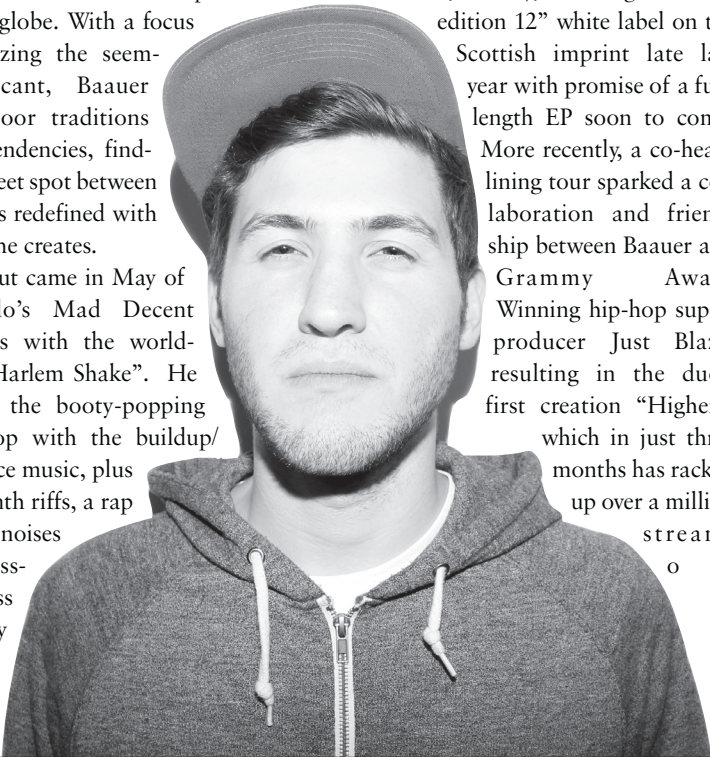
S-Type is a producer from Scotland on Lucky-Me Records.

Tickets are \$20 in advance, \$25 at the door. Doors open at 8:00 pm and showtime is 9:00. ★

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# WOW HALL NOTES

The Community Center for the Performing Arts is located in the Historic Woodmen of the World Hall (W.O.W. Hall), 291 W 8th, Eugene, Or 97401, (541)687-2746, info@wowhall.org, www.wowhall.org, Box office hours Mon-Fri 3-6 PM. Printed monthly by Western Oregon Webpress, Circulation 3,800, General Support made possible by a grant from Lane Arts Council with support from City of Eugene Cultural Services Division, Copyright 2013 All rights reserved Notes Staff: *Copy Editor & Advertising Representative* - Bob Fennessy, *Layout & Design* - James Bateman CCPA Staff: *Program Coordinator* - Calyn Kelly, *Membership Coordinator & Publicist* - Bob Fennessy, *Stage Manager* - Selena Frame, *Asst Stage Manager* - Jason Schroeder, *Office Managers* - Donna Carbone, Ross Shuber, *Booking Asst* - Katy Vizdal, *Bookkeeper* - Kimberly Johnson, *Volunteer Coordinator & House Manager* - Kayte McDonald, *Volunteer Coordinator* - Laura Farrelly, *House Manager* - Sam Harmon, *Concessions Manager* - Jessica Syverson, Angela Lees, *Custodians* - Richard A., Shawn Lynch *Volunteer Staff*: Zac Townsend, Dan Wathen, *Art Gallery Director* - Sam Harmon *Postering* - Caitlin Mendiaz, *Poster Boy Promotions*, CCPA Board of Directors: Chair: Aaron Dietrich, Vice-Chair: Cayle Chisholm, Secretary: Sara Shmigelsky, Treasurer: Craig Lawrence; Members: Sean Cannon, Mayo Finch, Rob-B Greene, Mike Meyer, Michael Schulze

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# KARL DENSON'S TINY UNIVERSE

## SOUL SPECTACULAR: A RAY CHARLES BOOGALOO DANCE PARTY

On Thursday, October 17, the Community Center for the Performing Arts and KLCC proudly welcome Karl Denson's Tiny Universe Presents: "Soul Spectacular: A Ray Charles Boogaloo Dance Party with special guests Zach Deputy and The Cosmic Horns.

For nearly three decades, legendary saxophonist Karl Denson has been getting crowds around the world up on the good foot. Approaching iconic status, Denson has moved bodies and minds dating back to his earliest years with Lenny Kravitz's band through his ongoing tenure as a founding member of seminal boogaloo revivalists The Greyboy Allstars and his current role as a member of San Diego dub rockers Slightly Stoopid. Nowhere, however, is this more apparent than with his own band, Karl Denson's Tiny Universe. Touring relentlessly for the past 15 years and leaving a massive audience in his wake, fans know that when KDTU is in town a dance party will ensue.

"My style is based in dance" shares Denson. "I love the idea of creating something that naturally makes people want to move."

Karl Denson's Tiny Universe has headlined and performed at US festivals including Bonnaroo, Bumbershoot, The New Orleans Jazz and Heritage Festival, All Good Music Festival, Wakarusa Music Festival, Playboy Jazz Festival, Monterey Jazz Festival, Newport Jazz Festival and many more. Global appearances include the Fuji Rock Festival in Japan, North Sea Jazz Festival in Holland, Moscow Jazz Festival in Russia, East Coast Blues and Roots Festival in Australia and the Montreux Jazz Festival in Switzerland. KDTU has shared the stage with acts as diverse as Jack Johnson, D'Angelo, James Brown, Dave Matthews Band, Michael Franti & Spearhead, The Allman Brothers, Keane and Maroon 5.

After completing an East Coast



tour that will debut material from a forthcoming new album due in early 2014 on Stoopid Records, KDTU will hook up with looping master Zach Deputy & The Cosmic Horns on the West Coast and Southeast portion of the run to present: *Soul Spectacular: A Ray Charles Boogaloo Dance Party*.

## ZACH DEPUTY

Zach Deputy is teaming up with Karl Denson's Tiny Universe for a Ray Charles Boogaloo Dance Party! At each of these dates, Zach will play a looping set before joining Karl Denson's Tiny Universe as the voice of Ray Charles.

Deputy is a singer-songwriter who performs solo in the style of a looper.

"Looper" is a term to describe an artist using digital looping technology to accompany themselves in live performances. Using a Godin nylon string acoustic guitar and a bank of sampled sounds, Zach

Deputy creates musical passages live, records them as a short loop that plays continuously, then plays other parts over them-- which also get looped-- creating a palette of layered sounds that give the effect of accompaniment. Using his feet, he is able to bring loops in and out of the mix (he mixes his own sound from the stage), thus allowing for changes and choruses in his songs and an ability to both compose and arrange spontaneously, on the fly, in his live performances.

For many, Zach Deputy's impeccable timing (a loop is very unforgiving) and his remarkable ability to think like something other than a guitarist-- he can play bass lines like a bassist, steel drums like a steel drum player, trombone like a trombonist, etc.-- sets him apart from other loopers. On top of this full-band sound that he achieves through the technology, he sings and plays lead passages on guitar (or keyboard, trumpet, strings, etc., through the sound bank), creating the effect of a five or six piece band with singers.

His most recent release, *Another Day* (Eusonia Records, 2011), demonstrates that Zach is not merely a "looper" with crazy chops, serious pipes and colorful outfits. *Another Day* seeks to help him cross over to other audiences. Rich with ballads and mid-tempo songs, the music on this recording is best described as soulful rhythm and blues.

Tickets are \$17 in advance, \$20 at the door. Doors open at 8:00 pm and showtime is 9:00. ★



ZACH DEPUTY

## HOODIE ALLEN SOLD OUT

On Friday, November 1, Dead Nation and Double Tee Concerts proudly welcome to the WOW Hall Hoodie Allen's "Party With Your Friends Tour" with special guests OCD & Mooshtwist, Mod Sun and D-Why. This show has been completely sold out since September.

Jewish rapper Steven A. Markowitz grew up with the nickname "Hoodie." He wanted a rapper name that "would stick in peoples' minds and be a little bit

funny and representative of who I am," so he settled on "Hoodie Allen."

In June 2010, he released "You Are Not a Robot", which sampled 'I Am Not A Robot' by Marina & the Diamonds and which hit #1 on Hype Machine. His 2012 EP *All American* debuted as the #1 album on iTunes.

Hoodie's acoustic EP *Americoustic* debuted on August 13 as the #4 album on iTunes, but was also released for free on his website.

Doors open at 6:30 pm and showtime is 7:30. ★





# LANGHORNE SLIM AND THE LAW

On Saturday, October 12, the Community Center for the Performing Arts proudly welcomes Langhorne Slim & the Law to the WOW Hall along with special guests Jonny Fritz and Nathan Reich.

Armed with “The Way We Move” -- an infectious Americana/rock anthem that spent 13 weeks on *Billboard’s* Heatseekers chart, has aired regularly on broadcast TV as part of the Microsoft ad campaign for the Windows 8 operating system, and is in rotation on major alt/rock stations -- Langhorne Slim headlines a national tour in support of the album *The Way We Move*, a collection of rollicking, boisterous tunes that *Rolling Stone* calls, “damn near perfect.”

Called “one of the greatest live

acts,” by the UK’s *Guardian*, Langhorne will be joined by his band, The Law, comprised of Langhorne Slim on guitar, banjo/keyboardist David Moore, Jeff Ratner on bass, and drummer Malachi DeLorenzo. From these musicians’ common instruments come uncommon sounds: fans can expect a high-octane mix of favorites from Langhorne Slim’s four previous albums, as well as tunes from *The Way We Move*. And the band is known to take requests.

If you’ve never had the pleasure of seeing Langhorne Slim live, check out the band’s recent performance on *Conan*. O’Brien, one of Langhorne Slim’s self-professed biggest fans, personally asked for the band to be on his show after hearing the album. During the band’s in-

studio introduction, O’Brien said, “After one listen, I became an instant, almost obsessive fan.” Langhorne Slim not only performed “The Way We Move” on the show, but, at O’Brien’s request, played a second song, with Conan sitting in on guitar.

Born Sean Scolnick, Lanhorne Slim took his nickname from his Pennsylvania home town - he felt the name represented what he always wanted to be - a black blues singer. With his slightly raspy voice that sounds like the love child of Bob Dylan and Van Morrison, Langhorne is one of today’s most original singer/songwriters, and admits that he loves performing live just as much as writing and recording. He and The Law play rowdy, upbeat music that is perfect for put-

the-top-down-on-the-convertible, put-the-pedal-to-the-metal, take-a-drive-up-the-coast summertime adventures. You just feel good when you’re listening to it.

## JONNY FRITZ

Nashville songwriter Jonny Fritz’s work ethic and boldness have paid off in spades. It’s been a big year for Jonny, with opening stints for Alabama Shakes, Deer Tick, Dawes, Shooter Jennings and rockabilly legend Wanda Jackson and kudos from CMT and *Rolling Stone*, among many others. He signed a deal with indie label ATO Records (he actually signed in gravy at Nashville landmark Arnold’s Country Kitchen) and Loose Records in Europe, and is now touring in support of his third full-length album, *Dad Country*.

Produced by Jonny and Dawes’ Taylor Goldsmith, recorded at Jackson Browne’s Los Angeles studio and finished up in Music City, USA, this is a breakthrough album, balancing Fritz’s earthy trademark humor and unfiltered worldview with some of his darkest material to date. The album has a Nashville sound kept aloft on a sure Southern Californian wind, no doubt from the influence of his backing band: Taylor and Griffin Goldsmith, Tay Strathairn and Wylie Gelber of Dawes, Jackson Browne, and his Nashville band of Spencer Cullum Jr, Joshua Hedley, Taylor Zachry and Jerry Pentecost.

*Dad Country* is also his first release under his real name, Fritz,

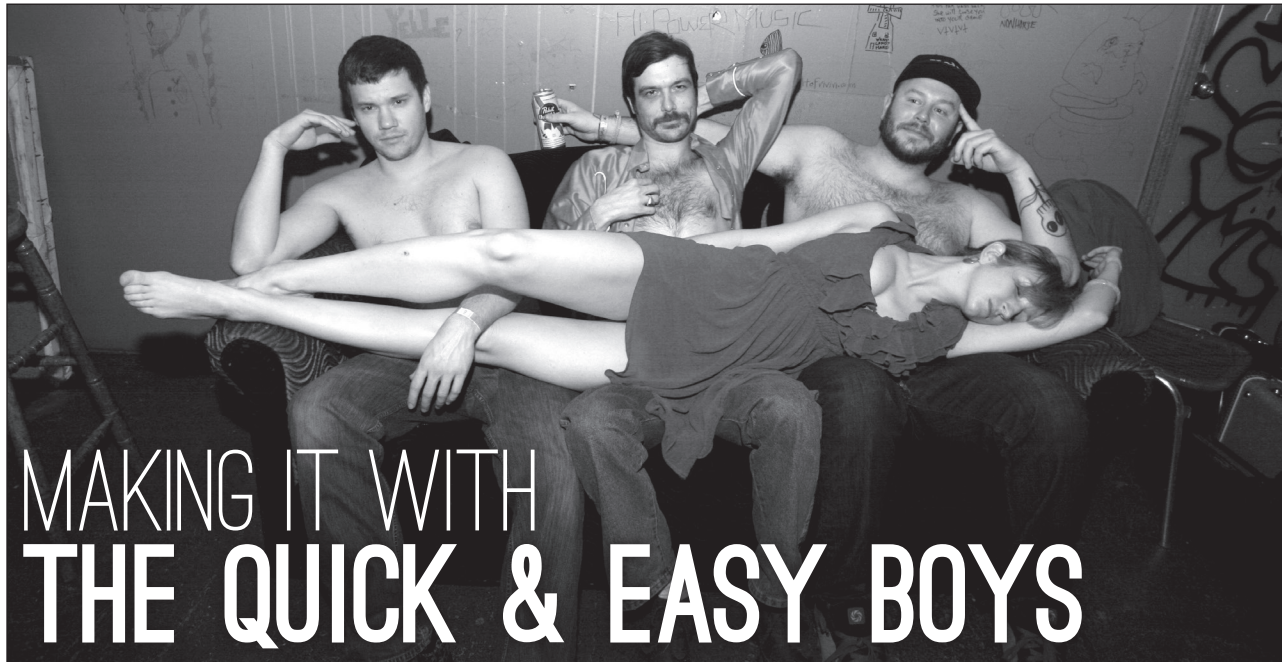
with Jonny ditching the “Corndawg” moniker he’d carried since his early teens.

Now a music veteran with a decade of touring under his belt, he’s grown into an accomplished, mature voice in country music.

Says co-producer Goldsmith, “Funny as they can be at moments, his songs access realities and experiences that we’re all familiar with but sometimes fail to consider the depths of. I was really honored to work on the record. We tracked for two days and arranged the songs on the spot.”

After nearly a decade spent on the road (since his late teens), it was well-earned luck that brought Jonny together with dream team that would bring *Dad Country* to life – including none other than Jackson Browne. Originally scheduled to record at another Los Angeles studio, Jonny and co-producer Taylor Goldsmith were left scrambling for a backup plan when their original producer flaked. As it happened, they were playing a show in Hollywood that week and Browne was in attendance. After the show, Browne approached Jonny and, learning of their troubles, generously offered up his studio. Just three weeks later, they were all holed up at Browne’s, recording the new record. In just four days, they pounded out 14 tracks in one long, inspired rush and this excitement pervades the results.

Tickets are \$12 in advance, \$15 at the door. Doors open at 8:30 pm and showtime is 9:00. ★



On Saturday, October 26, the Community center for the Performing Arts and KRVm proudly welcome back The Quick & Easy Boys with special guests The Blair ally All-Stars.

The funky R&B, psychedelic rock, garage-pop of this Portland power-trio is representative of an emerging West Coast post-jam band sound, in which the 80’s and 90’s pop-rock-funk of LA has merged with an indie rock feel and an

ability to extend the core rock songs through live improvisation. The Quick & Easy Boys bring an element of honky-tonk into this mix and arrive at a sound akin to The Minutemen, My Morning Jacket, The Red Hot Chili Peppers and Funkadelic rolled into one.

Formed in Eugene, OR in 2005, the Boys moved to Portland and released their first recording — *Bad Decisions With Good*

*People* — in between jaunts up-and-down the Pacific coast, then headed out on their first national tour in 2009. By the end of 2011, they had toured the country two more times and released their second album, *Red Light Rabbit* (2010).

On the road, the band has opened for an eclectic array of talent, including Deer Tick, Blitzen Trapper, The Bridge, Iglu & Hartly, The Pimps of Joytime, Southern Culture On The Skids, Big Sam’s Funky Nation and many others, subjecting unsuspecting audiences to The Quick & Easy Boys’ interactive party—complete with thought provoking lyrics, quirky eclecticism and unexpected stage antics.

The trio of Jimmy Russell (guitar), Sean Badders (bass) and Michael Goetz (drums) has gained a reputation for moving a crowd all-night long, whether on a big festival stage or in the corner of a tiny watering hole, and for pouring out every ounce of their energy, leaving nothing behind. In appreciation, home town crowds scream out “Yeah Bud!” at every show, and it appears that this disturbing trend is spreading to other markets.

*Make It Easy* is the latest album from The Quick & Easy Boys.

About the album, Goetz told *TheDeliMagazine.com*, “We were trying to go for a more cohesive rock and roll sound on this album, because the other ones have some honky-tonk here and there. We were trying to limit that and go for a straight ahead rock and roll based album, and although we did very well there’s still some lighter songs and heavier songs.”

Tickets are \$10 in advance, \$12 at the door. Doors open at 8:00 pm and showtime is 9:00. ★





# CON BRO CHILL & CHERUB

On Thursday, October 24, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Con Bro Chill and Cherub plus special guests Mansions on the Moon.

When LMFAO, OK GO, and Freddy Mercury were smashed together, the Power Party Pop group “Con Bro Chill” was born. This party has been brewing for decades and is finally being unleashed unto the world to slam people right in the face with the most mind blowing HAPPY you’ve ever experienced. Made up by Connor Martin (Party Host/Keytar/Pro Lacrosse Player), SAMM (Lead Vox/Producer), Ty Andre (Party/Art Director) and Steve Felts (Party Warrior/Art Demon), this band is here to have a good time. Lets Party.

Enabled by a summer internship with a lacrosse company, Connor Martin’s alter-ego “Con Bro Chill” was first a series of YouTube videos directed by his brother. Con Bro Chill released their first musical EP on

iTunes in December 2009. Titled *This Is Cool*, it featuring their biggest, stupidest song and video yet -- “Come To My Party.”

After Con was drafted to the Denver Outlaws of Major League Lacrosse, he saw his dreams come alive in lacrosse, music, videos, absurdity and fun. The second EP on iTunes, *This is Boom*, took a big production leap thanks to SAMM’s talents. Early on in the Con Bro Chill goof experiment band members Ty Andre and Steve Felts joined Con and SAMM contributing their wondrous talents to the party. The boys spent the majority of 2011 writing and recording their full-length album *3D Music*, along with producing videos for the new album.

This is not a band that just writes music and plays the songs. Each member plays a different role within every aspect of CBC -- whether it’s the writing of the music, video production, content creation, or the overall development of CBC. The band personally produces all their own videos and writes every bit of music. They have wonderful friends who help them shoot or contribute random acts of sweetness, so sometimes it is hard to keep track of who did what. No matter, you should come party with us.

## CHERUB

Cherub is a sexy electropop duo that is the dance lovechild of 80’s funk and pop music from the future. The members of Cherub, Jordan Kelley and Jason Huber, share a



love for honest original music and vibrant live performance.

Cherub’s music is a fresh electrified take on risqué pop music that brings to mind timeless artists such as Prince, and more contemporary artists like Pharrell and The Dream. With a live show that is bouncing with energy, Cherub dances their way into the hearts of audiences from the first falsetto hook, until the very last delay filters out.

2013 saw the release of *100 Bottles* EP with the leadoff infectious smash “Jazzercise ’95”. In addition to a direct support slot on spring 2013’s Age of Reason Tour with Gramatik, the band has made stops at such festivals as Lollapalooza, Governor’s Ball, Austin City Limits, Wakarusa, as well as in the UK & Europe.

Named one of *Paste Magazine*’s “12 Tennessee Bands you Should Listen to Now,” after the digital release of the first record, *Man of the Hour*, Cherub released their follow up *MoM & DaD* in February 2012. The album includes the smash viral hit “Doses and Mimosas”, which in August 2012 hit #1 on Hype Machine’s most talked about songs chart. Ranging from grooving heartfelt ballads to risqué club bangers, Cherub takes the throwback vibes of old drum machines and washed out keyboards and marries them with timeless writing and a very modern approach to music production and performance.

Tickets are \$10 in advance, \$12 at the door. Doors open at 8:00 pm and showtime is 9:00. ★

# EARL SWEATSHIRT THE DORIS TOUR

On Tuesday, October 29, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome to the WOW Hall Earl Sweatshirt – The Doris Tour – with special guest Vince Staples.

Earl Sweatshirt, who made his WOW Hall debut with Tyler, The Creator in May, returns on his own headline tour in support of his of his new album *Doris*, which debuted at #5 on the Billboard 200. Accompanying Earl is emerging rapper Vince Staples, who recently signed with Def Jam.

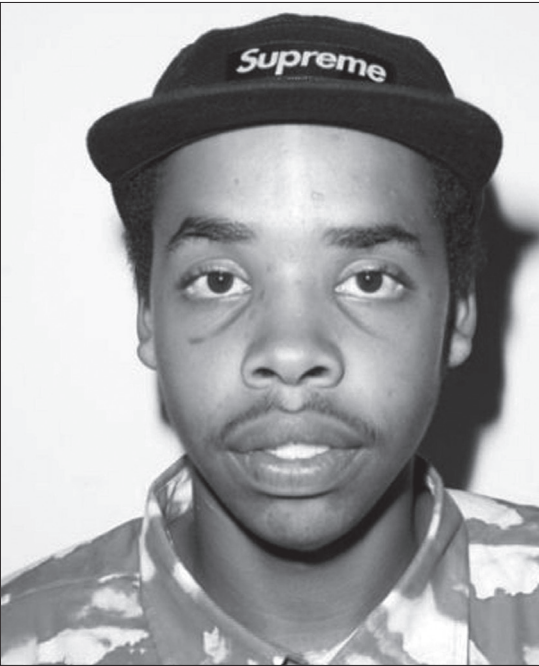
“Earl’s debut studio album *Doris* is many things, says Jody MacGregor (Faster/Louder). “It’s messy, emotional, awkward and sinister, but it’s also a fascinating release that finds one of Odd Future’s brattiest MCs in a contemplative mood.”

Tyler, The Creator discovered Earl Sweatshirt, then known as Sly Tendencies, via his MySpace account. Earl eventually joined Tyler’s rap group Odd Future, and his debut studio album, *Earl*, was self-released as a free digital download on the Odd Future website. Most of the album was produced by Tyler, The Creator. Following its release, he was sent to a boarding school in Samoa by his mother until his eighteenth birthday.

Earl later expressed in an interview that his mother sent him to Samoa not because of his music or lyrical content, but because of his getting into trouble. Earl attended Coral Reef Academy, a therapeutic retreat school for at-risk boys, located outside of the Samoan capital of Apia. At the beginning of his enrollment, he had very little freedom and was unable to even use the bathroom unsupervised, but he eventually became a positive role model shown as an example to new students.

Last November, Earl released his first solo single since his return from Samoa, titled “Chum”. On March 6, 2013, while performing with Flying Lotus and Mac Miller, Earl premiered three new songs off *Doris*: “Burgundy” produced by Pharrell Williams, “Hive” featuring Casey Veggies & Vince Staples, and “Guild” featuring Mac Miller. The single “Whoa” featuring Tyler, The Creator was released to iTunes on March 12, 2013 along with a music video directed by Tyler.

“Odd Future member Earl Sweatshirt’s debut studio album, *Doris*, is a 44-minute display of technical ability, personal reflection and eerie production,” reports the Middle Tennessee State University *Sidelines*. “It’s been three years since Sweatshirt’s debut mixtape, *Earl*, captivated the hip-hop scene with its blend of shock value



and tongue twisting flows. Over this period, Sweatshirt’s life has dramatically changed. After being sent to a boarding school in Samoa until his 18th birthday, he returned to an amassed fan base that was hungry for more material. He toured the world with the rest of Odd Future, met idols such as Jay-Z and MF DOOM and dealt with his strained relationship with his mother. *Doris* has Sweatshirt looking back at all these events, and showing how he’s grown as an artist because of them... the mix of wordplay and personal reflection makes *Doris* one of the best hip-hop releases this year.”

Vince Staples is officially a member of the Def Jam Records roster. Although not publicly announced by the label or Vince himself, the deal has come to light thanks to the release of Earl Sweatshirt’s *Doris*. In the album’s liner notes, Vince, who is on three of the songs, is listed as having appeared on the project, “courtesy Blacksmith/A.G./Def Jam Recordings.”

As a solo artist, Vince has released three mixtapes: *Shyne Coldchain Vol. 1*, *Winter In Prague*, and *Stolen Youth*. *Winter In Prague* was produced entirely by Michael Uzowuru, while *Stolen Youth* was entirely produced by Mac Miller under his Larry Fisherman moniker. Shortly after releasing *Stolen Youth*, Vince accompanied Mac on the nationwide Space Migration Tour.

Tickets are \$18 in advance, \$20 at the door. Doors open at 8:00 pm and showtime is 9:00. ★



# THE ICARUS LINE

On Wednesday, October 23, the CCPA and KWVA proudly welcome The Icarus Line.

The past couple years haven’t been too kind to Los Angeles sleaze merchants Icarus Line. In fact, when you come to think of it, the band’s entire career has been something of a slog for frontman Joe Cardamone and his seemingly ever-rotating cast of players. Gaining some attention with their 2001 debut *Mono*, their real breakthrough came two years later with the searing *Penance Soiree*, a criminally overlooked

album that seethed with danger and wit. Personal turmoil and label troubles spurned *Black Lives at the Golden Coast*, an all-over-the-place, holy mess of an album that all but completely sapped any momentum *Penance Soiree* might have gained them. By the time their fourth album--the snaky, villainous *Wildlife*--rolled around, Icarus Line had been relegated to lifer status -- an act all but forgotten. Though largely ignored in spite of its obvious quality, *Wildlife* marked the welcome return to the Stooge-

ian hedonism of *Penance Soiree*.

And now it’s with *Slave Vows* that the Icarus Line continue on their road to redemption, offering up their best record since the one that should’ve made them contenders. Recorded live to tape (the band’s preferred method), the album taps into Icarus Line’s infamous live show, complete with acid-scarred guitars and Cardamone’s unique yelps and mutters and screams, which exude as much sex as they do terror.

Very little has been written about the Icarus Line without some mention of Iggy and the Stooges, and it’s no wonder. Visit the band’s official website, and you’ll find a show flyer featuring a shirtless Cardamone lit in a very familiar orange fluorescence. But to fault Icarus Line for aping seminal punk, garage and no wave acts is to discount just how good they are at translating and nourishing these touchstones. If you could convincingly pull off an approximation of the Stooges frenzied fusion of sex and danger, then why the hell wouldn’t you?

Tickets are \$8 in advance, \$10 at the door. Doors open at 7:30 pm and showtime is 8:30. ★





# ACORN PROJECT CD RELEASE

The Friday, November 1, Medium Troy Bohemian Dub Orchestra show at the McDonald Theatre is also a CD Release Party for Acorn Project's third studio album, *Shift*.

Acorn Project, up and coming and always on the brink, is focused on establishing themselves as a national touring act while continuing to spawn a forward thinking and conscious movement. With a fervent fan base in Seattle, Portland, Denver and San Francisco, Acorn continues to grow into a mighty oak from deeply seeded roots.

The eclectic and distinct sound that Acorn Project produces is favorably captured on *Shift*. The new utilization of a tasteful balance of produced beats, audio samples and unique synthesizer tones emphasize their growing love for live electronica music. Throw in a little pop flare with production savvy, and the result is an outstanding collection of material showcasing what Acorn Project has become in *Shift*.

With very few musical boundaries, Acorn Project takes their audience on a unique journey each night. Seamlessly blending deep electro-funk grooves, psychedelic rock, signature soundscapes and electronic dance music translates into a very unique live experience -- one that is filled with the passion brought to the stage at every Acorn performance. That passion is contagious, resulting in the regularly packed houses for this jamtronica act and a high demand tour schedule.

Acorn Project was born out of basement jam sessions in 2004 when Sam Lax (saxophone/percussion/producer) and Andy Pritiken (lead vocals/rhythm guitar) met in college while studying at Western Washington University in Bellingham. They worked fiercely and tirelessly to define their sound before releasing their first EP *Odd His Sleepy Soar* in 2006.

Two years later Acorn Project -- now a sextet - released their first full-length album, *We'll Be Fine*, to

a series of favorable reviews. *We'll Be Fine* took home Bellingham's prestigious Album of the Year award in the What's Up Awards and charted at #5 on jambands.com and #4 on CMJ, making Acorn Project the new electro-funk band on every critic's radar.

Acorn Project released their sophomore effort, *Generation Debt*, in 2010. It debuted at #1 in *Relix Magazine* and in jambands.com's national radio chart index.

Acorn Project has appeared live at numerous music festivals including Earthdance (CA), Sonic Bloom (CO), String Cheese Incident @ Horning's Hideout (OR), Summer Meltdown Festival (WA), Telus Live @ Whistler (BC), Seattle Hempfest, and Eugene Celebration, plus their own successful annual festival productions WONK and UMF. The band has shared billing with String Cheese Incident, Widespread Panic, STS9, EOTO, Papadosio, Kyle Hollingsworth, Juno What?, David Grisman, JGB and Sam Bush. ★

# WOW HALL CONCERT PRODUCTION WORKSHOPS

November marks the return of the CCPA's Concert Production Workshop series! This series will cover the ins and outs of putting on a live concert from both the venue and performer perspective. Participants will have the opportunity to learn about all that goes into putting on a live concert.

All sessions are held on Saturdays and Sundays from 1:00 -- 4:00 pm at the WOW Hall.

From booking and promotion to production and band etiquette, these workshops will introduce you to the world of concert production taught by professionals in the field. Both adults and youth age sixteen and up are encouraged to participate.

## Main Presenter:

Calyn Kelly, Program Coordinator at WOW Hall and WOW Hall Front of House Engineer for nearly 10 years.

Professionals in the field of each topic area will

be guests at each Workshop Session. This fall's series will have returning presenters and some new!

## November 2nd & 3rd

Session 1: Planning, Promoting & Producing: A show from the venue's perspective

Session 2: Advancing, Sound-checking & Performing: A show from the band's perspective

## November 9th & 10th

Session 1: The Basics of Sound & Light: Terminology, Signal Paths and Gear

Session 2: An Introduction to Lighting: Power, Setting scenes, Bumps and Chases, Color Theory

## November 16th & 17th

Session 1: Monitor Sound

Session 2: Front of House Sound

Workshops are \$35 per weekend / \$80 for the 3-week series.

Visit [www.wowhall.org](http://www.wowhall.org) for more information or call 541-687-2746. ★

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# INDUBIOUS & NEW KINGSTON

On Sunday, October 27, the Community Center for the Performing Arts and KRVM's *Zion Train* proudly welcome back Indubious and New Kingston.

New Kingston is a young vocal-ist/instrumentalist group that consists of three brothers: Tahir a.k.a. Slim, the youngest member on keyboards/vocals; Courtney on drums/vocals; and Stephen a.k.a Suki, the oldest on guitar/vocals. This group fuses their reggae sound with modern pop, jazz and R&B to create their own sound, which they term "Reggae Crossover". New Kingston has been in the industry for some time now and some might call them "young veterans." The group is led by founder/manager and father Courtney LJ Panton.

New Kingston should be familiar to audiences at the WOW Hall as they have played here before as the backing band for Collie Buddz (most recently last Rocktober). NK started off working with Collie Buddz, Mr.Vegas, Morgan Heritage, Gyptian, Shabba Ranks and many more. But, while working with all of these artists, manager Courtney LJ Panton had another vision. This vision helped New Kingston create their Reggae Crossover sound -- a blend of music to everyone's likes, while still sticking to their heritage of reggae.

New Kingston has shared the stage with many artists around the world from Europe, the Americas and beyond. The band is currently set to release their second album,

*In the Streets*. The album features two singles that are gaining radio recognition globally: the title track "In The Streets" and "Pon Di Wall" (which is on the Ting-ah-Ling riddim revamped and remade by New Kingston).

## INDUBIOUS

Rising up out of the fertile soil of Southern Oregon's Rogue Valley, the group of Intergalactic Reggae Revolutionaries known as Indubious come to spread high vibes through their earth-shattering sound. Described as an eclectic mix of reggae, dance hall and new roots reggae, visionary lyrical messages and wordplay, two and three part harmonies, and electro funk fusion jams, Indubious creates a sound destined to change

the face of music. Leaving audiences stunned and downright amazed, this genre-bending reggae power trio comes pumping a positive message, and wielding impressive instrumental skill. Their infectious reggae driven sound has exploded both national and international markets, leaving in the wake the makings of a conscious revolution.

The band is comprised of bass-ist and lyricist Spencer "Skip Wicked" Burton, keyboardist and lyricist Evan "Evton B" Burton, and drummer/percussionist, Matthew T. Wells. Indubious has built a large and loyal following of fans, dubbed "Indubians", over the past few years with their positive messages and impactful live shows. Indubious has been

described as powerful, epic, and uplifting in not only sound and lyrics, but in the pure energy and spirit they vibrantly project.

The band's members have adopted the unofficial motto of "Live Indubiously," meaning living life without doubt and fear, and with a full respect for all things, good and bad.

"Our mission is to reconnect the people of the world with rightful living, rightful speaking through teaching the everlasting blessings of service to humanity, of service to our higher purpose and higher selves. Our gift is music -- and through our music we wish to speak the truth in an effort to inspire others to do the same, to change the vibration of our planet and help others express the true loving nature within us all."

Tickets are \$8 in advance, \$10 at the door. Doors open at 8:30 pm and showtime is 9:00. ★



# HOW DO YOU SAY STRFKR?

On Friday, October 18, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome STRFKR back to the WOW Hall with special guests Chrome Sparks and Feelings.

It's hard to say exactly when it happened. It could've been during one of the 100+ shows STRFKR played over the past two years—ecstatic sold-out dance parties that started in tiny, sweaty rooms before word of mouth spread and forced a move to larger (and even sweatier) venues.

It might've been when touring guitarist Patrick Morris officially became a full-time member in late 2011, rounding out a line-up that included multi-instrumentalists Josh

Hodges, Shawn Glassford, and Keil Corcoran.

Most likely, though, there wasn't a single defining moment when the change occurred. With evolution there rarely is.

Instead, progression happens naturally and steadily—each step leading inevitably to the next until you reach a point when you realize how far you've come without even being fully aware of how you got there.

In early 2012, during a rare break in the group's touring schedule, Hodges retreated to secluded Astoria, Oregon. But this time, rather than completely isolating himself to work on new material (as had always been the case in the past), Hodges invited the other members to visit often and truly collaborate in the process of writing STRFKR's third full-

length, *Miracle Mile*.

And so it was that STRFKR became a band.

As a result, whether participating in all-night lyric writing sessions, fleshing out song skeletons originally conceived during European soundchecks and long van rides, or completing half-finished ideas kicking around Hodges' brain and hard drive, there isn't a single song on *Miracle Mile* that every member of STRFKR didn't contribute to and ultimately improve.

For proof, look no further than first single and opening track "While I'm Alive", a song that bursts out of the gate with what can only be described as swagger. Not overconfidence or false bravado, but the undeniable sound of a band that knows exactly who they are: swirling keyboards that take you up, down, and all around, rhythmic guitars, irresistible basslines, and drums that keep an unrelenting beat.

Disco-y standout "Atlantis" is the paragon of this formula, with vocal and musical hooks seemingly custom fitted to a spot so deep inside your eardrums they'll never dislodge.

But upbeat isn't *Miracle Mile's* only tempo.

In fact, it's in quieter moments like "Isea," which briefly slows down the album's pulse with gentle "oh-oh-ohs" over acoustic guitar, that the record truly coalesces as a complete whole that couldn't have come together any other way.

Just like STRFKR.

Inspired by a background in classical percussion and an obsession with synthesizers, Jeremy Malvin creates music under the name Chrome Sparks.

Jeremy grew up in Pittsburgh, then went to music school at University of Michigan in Ann Arbor. Two years later, he left school and went on extensive tours as the drummer for Stepdad, Miniature Tigers, and Rich Aucoin.

Jeremy currently resides in Brooklyn, where he spends his time working on music in his bedroom, often leaving it to play DJ sets. Although Jeremy works on the recordings alone and has not done many live performances, the Chrome Sparks live realization has had many different incarnations, ranging from a one man show to an eight piece band. Currently, Jeremy does live performances with two dear friends.

Tickets are \$15 in advance, \$18 at the door. Doors open at 8:00 pm and showtime is 9:00. ★





# TYPHOON'S WHITE LIGHTER

On Saturday, October 19, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Typhoon back to the WOW Hall along with special guests Wild Ones and Doubleplusgood.

Typhoon's new album *White Lighter* debuted at #2 on the Top New Artists Chart and #101 on the Top 200, marking the band's highest debut to date.

In support of *White Lighter*, which was released August 20th via Roll Call Records, Typhoon is out on a headline tour of North America. The six-week run includes performances at the Austin City Limits Music Festival, Pop Montreal and Music Fest NW, along with sold-out shows in Brooklyn, Austin, Chicago, DC and Philadelphia. Fans can also look forward to upcoming sessions with NPR's *Tiny Desk*, WXPB's *World Café Live* and more!!

"Mighty, powerful songs whose instrumentation conveys big, bold joy ... *White Lighter* takes the promise they've shown and delivers completely. The uplifting melodies and rhythms that sway and swing, mixed with lyrics about hopeless dreams and cold realities, works so well." —NPR's *All Songs Considered*

*White Lighter* is the follow up to the band's acclaimed EP *A New Kind Of House* that caught the attention of countless music critics and listeners for what NPR's Bob Boilen calls "absolutely stunning" and "so beautiful, it makes me want to follow every single thing Typhoon does." Recorded at Pendarvis Farm in Happy Valley, Oregon, Typhoon isolated themselves from outside distractions to arrange and record this collection of songs with an impressive emphasis on storytelling and melody.

"On the farm, we were living inside the record," says songwriter Kyle Morton. "I had one place in the woods where I would write and rewrite one song, and a different place for working another. The whole thing was laid out spatially over so many acres. I built a small fort in the wood barn where I kept

my books and guitar. Slept a couple feet away from the recording desk. When it was cold, we built wood fires, when it was warm we went swimming down the road. Friends came and went, sometimes recording with us."

Produced by the band along with their in-house engineer Paul Laxer, Typhoon created a dynamic recording — full of horns, strings and group vocal crescendos — that will establish the band as an immensely creative force. An inspiring hybrid of literate lyrics and wide ranging pop music — new songs such as first single "Young Fathers", "Possible Deaths", "Prosthetic Love" and "Hunger And Thirst" — take listeners on a journey through the experience of having it all, fighting to keep the dream and accepting your fate.

"There are several layers to this new record," says Morton. "It's definitely the most autobiographical record I've ever done. I'm also trying to reconstitute disparate experiences into something like a meaningful sequence in the pale light of truth."

Along with *Rolling Stone*, *Entertainment Weekly*, *NPR*, *Alternative Press* and more, *Paste Magazine* raves, "Music critics throw around adjectives like 'orchestral' and 'expansive' all the time these days. But here's a band that actually deserves such labels. Portland's Typhoon is an indie rock geek's dream: a dynamic 12-piece with a seemingly unending reservoir of energy, emotive vocals, arpeggiated guitars, horns, multiple drum kits and strings ... Ladies and gentlemen, meet your new critical darlings."

## WILD ONES

In late 2012, Wild Ones was on the verge of collapse. Guitarist Clayton Knapp had blown out an eardrum, the band's original drummer left the group and his replacement, Seve Sheldon, was in the hospital with a punctured lung, practicing songs on a drum pad with a tube sticking out of his chest. The band's members had funneled all of their money into a

debut record, *Keep It Safe*, that had taken a year to write and nine months to record and mix. Fans and followers began to wonder if that record would ever see the light of day. It was make-or-break time.

Wild Ones made. Instead of folding in the face of financial drama, injuries and personnel changes, Wild Ones took a deep breath and adjusted to its new surroundings. This band is used to adjusting. Since its formation in 2010, Wild Ones has insisted on operating as a DIY collective. The band recorded and mixed its debut as a group (with help from engineer David Pollock). Sometimes considering each members' opinion meant endless revisits and tweaks to the album's tracks. The process was time-consuming, but it was also worth it.

"That was a reaction to the bands we had been in before," says lead vocalist Danielle Sullivan. "This band was born out of our desire to have a democratic, all-inclusive music-making process."

Most of Wild Ones' debut was recorded in a two-story East Portland warehouse rehearsal space, where the band was surrounded on all sides by rock acts like Quasi and the Thermals.

"When we went in that room in March, it was raining," says Knapp. "When we finished recording in October, it was raining."

*Keep It Safe*, the album that finally emerged after well over a year of gestation, is bigger than the sum of its meticulously gathered parts. Wild Ones' members come from vastly disparate musical backgrounds — guitarist Nick Vicario was a Portland punk icon long before he turned 18; bassist Max Stein is a classical composer — and all of their experiences inform pop music that is influenced by everything from German techno to American R&B. These are sounds that don't usually come packaged together, but in the able hands of Wild Ones, they seem like a perfectly natural fit.

Tickets are \$12 in advance, \$14 at the door. Doors open at 8:00 pm and showtime is 9:00. ★

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6	7	8	9	10	11	12
		<b>Volunteer Orientation</b> 6:30 PM		<b>Soul Spectacular Tour: Karl Denson's Tiny Universe present a Ray Charles Boogaloo Dance Party</b> <b>Zach Deputy</b> 8:00 PM \$17 Advance \$20 Door Jam Rock	<b>STRFKR Chrome Sparks Feelings</b> 8:00 PM \$15 Advance \$18 Door Rock <a href="http://strfkrmusic.com/">strfkrmusic.com/</a>	<b>Typhoon Wild Ones Doubleplusgood</b> 8:00 PM \$12 Advance \$14 Door Rock <a href="http://www.wearetyphoon.com/">www.wearetyphoon.com/</a>
13	14	15	16	17	18	19
			<b>The Icarus Line Southtowne Lanes</b> 7:30 PM \$8 Advance \$10 Door Punk <a href="http://theicarusline.com/">theicarusline.com/</a>	<b>Con Bro Chill Cherub Mansions on the Moon</b> 8:00 PM \$10 Advance \$12 Door Rock <a href="http://www.conbrochill.com/">www.conbrochill.com/</a>		<b>The Quick &amp; Easy Boys</b> <b>The Blair Ally All-Stars</b> 8:00 PM \$10 Advance \$12 Door Rock <a href="http://www.thequickandeasyboys.com">www.thequickandeasyboys.com</a>
20	21	22	23	24	25	26
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